

The Musical World.

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VOL. 35.—No 5.

SATURDAY, JANUARY 31, 1857.

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January, 1857.

CRYSTAL PALACE.—MISS LOUISA VINNING

will make her second appearance, this day, January 31st. Programme:—1. Symphony in G Minor (Mozart)—2. Cavatina, "Ersant in volanti," Miss Louisa Vinning (Verdi)—3. Fantasia for Violin, Mr. Watson (Sainton)—4. Aria, "Com'è bello," Miss Louisa Vinning (Donizetti)—5. Overture, "The Merry Wives of Windsor" (C. E. Horsley)—6. Adagio and Rondo, from the first Concerto, for Clarinet, Mr. Papé (Weber)—7. Song, "The Rustic Gate," Miss Louisa Vinning (Frank Mori)—8. Overture, "Fidelio" (Beethoven). Conductor, Mr. A. Mauns. Doors open at 12; Concert to commence at 2. Admission 2s. 6d.

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MISS LOUISA VINNING begs that Communications

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SIGNOR PICCO having returned to London, will be

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EDWARD FRANCIS FITZWILLIAM.

ALTHOUGH a fatal termination to Mr. Edward Fitzwilliam's complaint had been foreseen for some years past, his occasional returns to convalescence during that period fostered in the minds of his friends the shadow of a hope, that youth and unremitting care might prevail over even an insidious disease. Latterly, however, all hope was dissipated; pulmonary consumption in its worst form had supervened, and his release from suffering was hourly awaited. Mr. Edward Fitzwilliam expired at his residence in Brompton, on Monday, the 19th instant, in his thirty-third year.

He was born at Deal, in Kent, August 2nd, 1824, and received the rudiments of his education at the Pimlico Grammar School. He was subsequently sent to St. Edmund's College, Old Hall, Herts, and thence transferred to the Institution of L'Abbé Haflrenqué, Boulogne-sur-Mer. On his return to England, having confirmed that strong predisposition for music which he exhibited in his earlier days, he was placed under Sir Henry Bishop, by whom he was instructed in composition and the elements of harmony, and subsequently took lessons in instrumentation from Mr. John Barnett.

It is not to be wondered at that the bent of his mind should be towards music. His father, many years ago, was a comedian of talent, and a skilful vocalist. His mother—the late Mrs. Fitzwilliam—who has not known the charming Fanny Fitzwilliam, for so many years one of the special favourites of the public?—was an admirable actress, and an exceedingly pleasing ballad singer. Those who have seen and heard her, even in her latter days, as Lucy Lockit in the *Beggars' Opera*, or in some of the bygone operettas, which seem to have expired with our ballad singers, cannot have forgotten the spirit and buoyancy of her acting, or that small, but sweet voice, so full of feeling and expression. Our readers cannot fail to call to mind the melancholy circumstances under which Mrs. Fitzwilliam died, while fulfilling an engagement at the Haymarket Theatre, nor the universal regret caused by the event.

While a mere child, Edward Fitzwilliam received instructions on the pianoforte from various teachers, but his mother was his principal tutor; and we may infer that the pains she took with him in his boyhood directed his taste to music, and made it an abiding love in his heart. Before he was twenty-one years of age, he composed a *Stabat Mater*, which was produced at the Hanover-square Rooms, on the 15th of March, 1845, the principal vocalists being Miss Messent, Miss Dolby, Miss Kathleen Fitzwilliam, (sister to the composer) Mr. Hobbs, and Mr. Machin. There was a complete band and chorus; the composer himself conducted, and Mr. Alfred Mellon led the orchestra. To defray the expense of getting up this work, his mother presented him with one hundred pounds. The musical talent of Mr. Edward Fitzwilliam was forthwith recognised. The *Stabat Mater* was acknowledged to be full of promise, and an honorable career was at one step opened to the young composer. He did not, however, allow himself to be dazzled by the ill-regulated and too often mischievous praises of friends. He accepted the flattery, but was not beguiled by it. He studied diligently, and wrought with care, and all his works bear the impress of an endeavour to do his best—one of the truest and not the least enviable characteristics of an artist.

In 1847, Mr. Edward Fitzwilliam was appointed musical director of the Lyceum Theatre, at that time under the management of Madame Vestris. Here he remained upwards of two years, and composed during that period a cantata, entitled, "O Incomprehensible Creator," which was performed at Mr. Hullah's concert, May 21st, 1851. The cantata was received with universal favour, and was pronounced a decided advance on the *Stabat Mater*. It was published, together with a "Te Deum," and dedicated to Spohr. The great German master wrote a most flattering acknowledgment to Mr. Edward Fitzwilliam in answer to the dedication. In the Easter of 1853, Mr. Fitzwilliam was appointed musical director of the Haymarket Theatre, and remained in that position until the day of his death.

The list of Mr. Edward Fitzwilliam's compositions, in addition to what we have already named, comprises:—A mass (in

manuscript); *The Queen of a Day*—comic opera, performed at the Haymarket; *A Summer Night's Love*—operetta, also represented at the Haymarket Theatre; volumes, entitled—"Songs of a Student," "Songs for a Winter's Night," "Dramatic Songs," "Descriptive Ballads" (dedicated to G. A. Macfarren), "Miniature Lyrics," a lyric ode entitled *Christmas Eve*, and "Three Sacred Songs for a Child," his last completed work, composed a few days before his death. Besides the above, he composed the overtures, *entr'actes*, vocal and incidental music of the popular Adelphi dramas, *The Green Bushes* and *The Flowers of the Forest*; the overtures and music of the Haymarket pantomimes and burlesques since 1853, and several that have been produced at the Theatre Royal, Liverpool; as also the music of the Spanish ballets, brought out at the Haymarket Theatre under the direction of Madame Perea Nena, called *El Gambusino* and *Los Cantivos*; or, *a Night in the Alhambra*.

Mr. Edward Fitzwilliam married, on the 31st December, 1853, Miss Ellen Chaplin, formerly of the Adelphi, at present attached to the Haymarket company, a very clever and intelligent actress of soubrettes, whom he has left with a son, only a few months old.

It is said that the disease which ultimately proved fatal to Mr. Edward Fitzwilliam was partly brought on by grief for the death of his mother, to whom he was devotedly attached. There is no doubt, that shortly after her death symptoms of pthisis were observed, and that from that time he never recovered his former health.

The death of one so young, so talented, and with a career so full of promise before him, is deeply to be deplored. Mr. Edward Fitzwilliam had the real instinct of a musician, was full of energy and perseverance, and daily manifested signs of improvement in his art. Our opinion of his musical capacities, in a general way, may be gathered from several reviews of his works in the year. What he has accomplished displayed so much real intelligence, that we feel satisfied, had time permitted and opportunities been afforded him, that he would have ranked himself high among the musicians of his country. Alas! for the art, his time was mostly pre-occupied with writing music for melodramas, ballets, pantomimes, and burlesques; enough, indeed, to absorb his most precious moments, and snatch his attention from graver and more enduring works. What Mr. Edward Fitzwilliam has left behind him, nevertheless, cannot fail to show that music has suffered a loss in his death. To his friends his loss is irreparable, since all who knew him found him in every relation in life a most estimable and kind-hearted man.

Mr. Edward Fitzwilliam was buried on Tuesday last at Kensal Green Cemetery, and was interred, in accordance with his express desire, close to the grave of his mother.

BURNEY,—CHETHAM,—AND MAHER.

(To the Editor of the Musical World.)

SIR,—Observing in the *Musical World* of last Saturday, an extract from Dr. Burney's *Tour in France and Italy*, I am led to trouble you with the enquiry where that work is likely to be obtained; as I have the companion *Tour in the Netherlands*, but have never yet succeeded in meeting with the *Journey to France and Italy*.

Can you or any of your correspondents afford any information respecting a *John Chetham*, whose *Book of Psalmody and Fifteen Anthems* is now before me. This work was published at Sheffield, and sold at the Bell in Little Britain, London, 1718. It contains many old tunes, such as "Windsor," "Burford," "St. James's," "St. David's," "Old Hundredth," &c.; with the melody, generally, in the tenor. The counterpoint is in many cases very defective.

Any particulars respecting a *Mr. Maher*, organ-builder, will be acceptable. A small finger organ now in my possession, and which, from the design of the case, I ascribe to the earlier part of the present century, bears the inscription "Maher, fecit, London." I have never met with this name in the list of organ-builders, past or present. Have you or any of your correspondents?—I am, Sir, yours obediently,

A. W. H.

[Our columns are open to any readers whose "hobbies," respectively or collectively, may be Burney, Chetham, or Maher.—ED. M. W.]

BOLOGNA.—Pacini is writing a new opera for the Theatre Comunale, to be entitled *La Matrigna*.

THE TWENTY-FIFTH ANNIVERSARY OF "ROBERT LE DIABLE," AND THE STYLE OF MEYERBEER.

(From the German of J. Schucht.)

(Continued from p. 53.)

THOSE composers, whose works merely represent the mental state of their own people at a particular time will seldom find their productions migrate to other countries. On the other hand, those composers, in whose works the mental life of all humanity is represented, so that they awaken an echo in every feeling heart, will find their productions travel round the globe, and become—like *Robert le Diable*—the common property of all civilised nations. But this lofty eminence can only be attained by men who combine within themselves the mental life of all humanity, and represent it in their works.

After this necessary exposition we return to Meyerbeer, and explain his life and his deeds during the various metamorphoses of the productive activity of his cosmopolitan mind. I have already treated of his early studies; I now proceed to examine one of his earliest works, and the first of any importance. This is an oratorio, entitled, "Gott und die Natur" (God and Nature), written in the short interval between March 15th and April 22nd, 1811. It has not been printed, and I write my opinion with the original score before me.

The words, written by Schreiber, express the praise of God, and gratitude for the creation of the world. Choruses, recitatives, and arias alternate with each other, and the whole consists of thirteen pieces. Considered from a technical point of view, this work satisfies every demand as to choice of chords, modulation, conduct of voices, arrangement of forms, and instrumentation. Regarded, however, from a higher æsthetic point, it is not without faults, and it is for this reason that Meyerbeer has not published it. The style and mode of expression do not bear the stamp of deep religious feeling. A worldly mood prevails through many of the pieces, if not through all, though some phrases are distinguished by the true ecclesiastical character. As for the melodies, I must observe that they are not marked by any intrinsic charm, nor do they surprise by originality of invention. A number of trivial common-place thoughts are expressed, and become wearisome through constant repetition. Nevertheless, the oratorio gave great satisfaction when performed at Darmstadt, for with all its defects, it ranks above the numberless church-productions of that day. The fundamental type of the work is not new, but the same that Haydn and Mozart have laid down and elaborated. Hence, as a whole, it is rather to be regarded as an imitation of earlier forms.

A much higher rank is to be awarded to the seven hymns, composed in 1812 by Meyerbeer, to words of Klopstock, and published at Paris with the title, "Sept Chants Religieux Musique, de Meyerbeer." They are for four voices, with an accompaniment *ad libitum* for the piano-forte. In these hymns a deep religious feeling is expressed; the melody and harmony are of the simplest kind, and the style is that of the old classical church-music, as founded by the Netherlands and Italians in the epoch-making period of sacred composition. Truly they may be placed by the side of the master-pieces of this class. At this time Meyerbeer was greatly influenced by a decidedly religious mood, for in the same year he composed his first opera, on a subject taken from Scripture history, namely, Jephtha's vow. A religious feeling throughout the German nation had been excited by the War-songs of the day, people once more looked up to the Deity and prayed for victory; hence it may be explained that even the poets produced works more of the spiritual than of the secular kind. This first opera of Meyerbeer's was performed at Munich, but I never became acquainted with it. Meyerbeer himself is no longer possessed of the score, and told me that it was probably destroyed by the fire that consumed the Munich Theatre.

In 1813, he composed a comic opera, entitled "Wirth und Gast" (Host and Guest), which was performed at Stuttgart in the following year; "Die Zwei Califen" (the two Caliphs), played in 1816 at Vienna. An Italian opera "Romilda e Costanza" was produced at Padua on the 16th of January 1818; "Marguerite d'Angin" was brought out at Milan on the 14th of November 1820, and "L'Esule di Granata" on the 12th of March 1822 at Paris. Besides operas, he composed about the same period "Almanzor" and "La Porte de Brandebourg." In spite of many efforts, these operas are unknown to me, and I have not been able to obtain a sight of the score or of the piano-forte edition. I can therefore only cite the opinions of others. It is said generally that they are composed throughout in the Italian style; that is to say, the melody is the predominant element to which the harmony is completely subordinate, while the solo-voices have often to execute florid passages of the greatest difficulty. The outcry

of a number of fanatical Germanists, that these productions are all utterly devoid of character, neither giving a truthful representation of dramatic situations nor affording the enjoyment of good music is, doubtless, partial and unjust, for I find in reading through the Oratorio of 1811, that the dramatic spirit of Meyerbeer was manifested even in his earliest attempts. Indeed, those passages where, in conformity with the words, he can give a dramatic effect to a situation, are decidedly the happiest in the work. The appearance of light, the gradual animation of Nature, and the gentle song of the flowers (*sic*), are admirably depicted, and so are the thunder and the rolling of the sea. No doubt, therefore, many highly felicitous dramatic situations occur in the operas above enumerated. Were this not the case it would be impossible to account for the applause given to the composer, on the occasion of each performance. On the other hand, that they cannot be esteemed *chefs-d'œuvre*, and that they exhibit many faults, which are especially apparent when they are compared with *Les Huguenots*, *Robert le Diable*, &c., may be easily imagined, and this was frankly avowed to me by the great master himself.

It has often been regarded as a remarkable psychological phenomenon that Meyerbeer's mental activity did not reach its highest point of productiveness till he had attained the maturity of manhood; but this phenomenon is by no means uncommon in the history of the human mind, and we have several analogous examples in the lives of many great men, distinguished in art and science. Kant did not write his profound philosophical works till he was more than fifty years of age; Haydn was an old man when he produced the *Creation*, and others of his more important works, and so was Gluck when he composed his really dramatic operas. In fact, the phenomenon is the result not of a mere individual peculiarity, but also of the general development of mind in civilised nations. It is only by the development of life in his nation that any great thinker or poet attains the full maturity that is requisite for his greatest productions.

I now proceed to the examination of two of Meyerbeer's works, which belong to his transition period, and were composed before *Robert le Diable*. These are *Emma von Roxburgh* and *Il Crociato in Egitto*, the scores of which are now lying before me.

Before *Emma von Roxburgh*, Meyerbeer had, in 1819, composed for the Theatre Royal, Turin, an opera founded on one of Metastasio's tragedies, and entitled *Semiramide riconosciuta*. In 1820, he composed *Emma von Roxburgh*, which was played at several towns in Italy and Germany, always with the greatest applause. At Dresden it was brought out by his fellow-student, C. M. von Weber, who expressed himself concerning it in terms of the highest admiration.

The subject of this opera is purely lyrical; there is not throughout a single instance of dramatic action, or of psychological development. Still less is there anything to express the rising of passionate emotion. Some of the scenes depict innocent joy, the result of happy days; the rest express grief. All this is done by means of the most insipid phrases, and the greatest inspiration was requisite to give the dead skeleton that amount of animation which Meyerbeer achieved by his music. Folks believed, in those days, that music went beyond its legitimate limits, if it quitted the region of lyrical sensibility, and ventured on the field of real action. Let us, now, see how such a subject was treated by Meyerbeer.

The overture is in the form founded by the classics, Haydn and Mozart. The greatest simplicity and clearness in the construction of phrases and periods prevails throughout, and even the transitional modulating passages, that connect one period with another, are arranged period-wise, as in the works of the earlier masters. An introduction—still in the period form—leads to the first principal theme, which is developed at great length as a period in three parts; several successive phrases connect this with the second principal theme; and thus phrases are grouped into periods, and the periods into the entire work. The prevailing unity is produced by the judicious arrangement of the principal themes, and the natural manner in which these are repeated. Thus the most beautiful symmetry is attained, the effect of which is further heightened by the simplicity and clearness of the modulations. In this respect the example of the old masters of the classic period is followed; from the key of A minor, the modulation is into C major, and so on. The melodies introduced into this part of the work flow pleasantly on, and bear the mark of original invention. They are not overlaid with chords or far-fetched modes of accompaniment, but the harmony is of the simplest kind.

(To be continued.)

THE HANDEL COMMEMORATION.—The following gentlemen were added to the London committee for the Handel statue at Halle:—The Rev. Sir Frederick Gore Ouseley, Bart.; John Hullah, Esq.; and Robert Bowley, Esq.

NORWICH MUSICAL FESTIVAL.

(We have been requested to publish the following.—Ed. M. W.)

A meeting of the general committee for promoting this Festival was recently held at the house of R. Kerrison, Esq. (the honorary secretary), on Tomland. The Earl of Albemarle presided, and among the gentlemen present were the High Sheriff (R. K. Long, Esq.), Lord Bayning, Sir J. P. Boileau, Bart., the Mayor of Norwich (R. Chamberlin, Esq.), Dr. Copeman, A. Master, Esq., I. O. Taylor, Esq., T. Stewart, Esq., J. B. Morgan, Esq., T. D. Eaton, Esq., Rev. Precentor Symonds, F. Noverre, Esq., and others.

The minutes of the former meeting were read and confirmed. Letters from Dr. Spohr and other parties were also read. The first letter, from Dr. Spohr, was dated Cassel, Dec. 4th, 1856, addressed to Mr. Benedict. In this letter Dr. Spohr expressed his gratification at the kind remembrance of him by the committee. At his age (73) he could not undertake so great a work as the composition of an oratorio (as the committee had solicited him to do), still less could he undertake to play a solo in public. He intimated that he possessed two compositions, which might be performed at morning concerts. He stated that it would be impossible for him to obtain leave of absence from his official duties in the month of September, to be present at the next Festival. The gentlemen of the committee would remember how, when he composed the *Fall of Babylon* for the Norwich festival, in spite of the intercession of the Duke of Cambridge, and even of the Queen, he could not obtain leave of absence, and his oratorio was in consequence conducted by another. He, therefore, was forced to decline the invitation to assist personally in the next Festival in Norwich, at the same time he would express his thanks for the kind remembrance of him.

The following report of the sub-committee was read:—

GENTLEMEN,—Since the last general meeting of the committee, several important circumstances have occurred which require to be brought before your notice. Mr. Benedict has accepted the engagement of conductor on the terms offered him by the committee, and has since attended a meeting of the sub-committee, at which several matters of importance were discussed. The proposed plan for a new orchestra was submitted to him, and he suggested alterations, which are now undergoing supervision by the city committee, with the view of making the new orchestra as efficient as possible, the plan for which will be submitted for your consideration. Mr. Benedict also encouraged the idea of inviting Dr. Spohr to our next festival, who expresses his great delight at the compliment paid him by the committee, but excuses himself on account of the impossibility of obtaining leave of absence. At a general committee called for special purposes not referring to this particular subject, it was determined that there should be four morning performances at the ensuing Festival, and we fully admit that as a rule we ought not to attempt to reverse the decision of the general committee; but Mr. Benedict represented forcibly to the sub-committee the necessity for appropriating the Tuesday morning to a rehearsal, should any new elaborate work be selected; and in the hope that possibly Dr. Spohr might be induced to write something for the Festival, your sub-committee determined to recommend you to fix upon only three morning performances. This is a point which should now be finally determined; and Mr. Benedict advised, in the absence of any new music requiring great practice, that we should have four mornings. It will now be for you to determine, without further alteration, how many morning concerts we shall have; whether the previous decision of the special general committee, or that of the sub-committee, shall be adopted. It is also desirable to determine finally what music shall be performed at, to say the least, two of the morning concerts, in order that no time be lost in the practice of it by the Choral Society. Your sub-committee strongly recommend that the music for the first morning shall consist of Mendelssohn's *Hymn of Praise*, and Mozart's *Requiem*; an arrangement so highly sanctioned by the conductor, that we have taken upon ourselves to purchase the music for the *Hymn of Praise*, and it is now in process of rehearsal. There will probably be but one feeling as to the expediency and propriety of having the *Messiah* on the last morning. The comparative merits of Mendelssohn's *Hymn of Praise* and *Saint Paul* were fully discussed; and the former was almost unanimously determined upon by your sub-committee and the conductor, as the more attractive for the Festival. Should you determine to have but three mornings, the selection for the second will be a matter of great importance. It will be necessary on the one hand to endeavour as much as possible to respect the feelings and wishes of our public supporters;

and, on the other, to uphold the high musical character of our Festivals. A new oratorio, by Leslie, called *Judith*, has been offered to us; at present we are entirely unacquainted with it, but it is said to be a work of considerable merit, and is therefore worthy of the consideration of the musical members of your committee. If you determine to have a fourth morning, an opportunity will be afforded of introducing this, if it be worthy of choice, and also selections from authors whose high and established reputation ought to place them beyond the reach of unfavourable criticism. Lastly, we have much pleasure in announcing that the guarantee fund already amounts to £3,300, and we recommend the adoption of the Yarmouth supporters that Mr. C. J. Palmer be elected as their representative on your committee.

Signed, E. COPEMAN, M.D.,

On behalf of the Sub-Committee of Management.

The report of the sub-committee was received and ordered to be entered on the minutes. A discussion ensued as to the number of morning performances, and it was resolved that there should be only three morning performances instead of four as at the last festival. This will give the principal singers one clear day for rehearsal, a great advantage to all the performances. The selection of the works to be performed was a matter well considered, and it was resolved that Mendelssohn's *Hymn of Praise*, and Mozart's *Requiem* should be performed on the first morning, being works of the highest order. The work to be performed on the second morning is left open for further consideration. Various oratorios had been suggested, Spohr's *Fall of Babylon*, which drew perhaps the largest audience ever assembled in St. Andrew's Hall when first performed; *Israel in Egypt*, selections from Pierson's *Jerusalem*, and Händel's *Joshua*, and *St. Paul*, remarkable for its choral effects, and never yet heard in this city. According to custom, the *Messiah* is to be performed on the third morning.

The committee adopted Dr. Spohr's suggestion as to one of his instrumental works, and decided that his symphony of *The Seasons* should be performed at one of the evening concerts. For the evenings, the following compositions are under consideration—Pierson's *Faust*, Beethoven's Septett, Glover's *Tam o' Shanter*, Macfarren's *May-Day*, Hatton's *Robin Hood*, and Lindsay Sloper's new work. We are glad to learn that the guarantee fund amounts to £3,500, and no doubt will soon be £4,000. The plan of the new orchestra was submitted and generally approved. As already stated, the new orchestra will only occupy the space between the pillars in the hall, leaving the aisles clear for entrance or exit. The Hon. William Jerningham and C. J. Palmer, Esq., of Yarmouth, have been added to the committee. Mr. Benedict would have attended this committee, but was desirous to be present at the Sacred Harmonic Society, to hear the performance of Mendelssohn's *Hymn of Praise* on Friday evening.

The *Norfolk Chronicle*, of the 17th January, has the following remarks upon the Festival, with which we thoroughly coincide:—

"We are not of the number of those who desire to see these triennial musical meetings abandoned, and it was, therefore, with peculiar pleasure that we perused the report of the committee meeting, held on Friday last, and at which the Earl of Albemarle presided. Opposition (especially an unfair one) has had the usual effect—that of drawing general attention to the noble objects proposed—of rousing the lethargic and indifferent into decided activity—and of stimulating the old friends of the Festival into greater exertions in its behalf. Thus that which was intended to be subverted has been strengthened, and, we hope and believe, firmly established. There has not been for many years—probably on no former occasion—such an influential committee to conduct any Festival, and, what is of equal value as influence, there is a much larger infusion than heretofore of gentlemen determined to work—of parties who love music for its own sake, and who care something about seeing the old city preserve its ancient prestige in the musical world. The list of guarantees, which we were told, after the unfavourable result of last Festival, would never be obtained again, is larger than usual, considering the short period which has elapsed since the circulars were issued—it has reached, we believe, already about £4,000! We are glad the committee has determined to have only three morning performances, for we remember at the last Festival there was a general feeling that the rehearsal had to be much too hurriedly gone through, in order to try everything on the Monday. The *Hymn of Praise*, by Mendelssohn, and the *Requiem*, by Mozart, will be given on

the first morning; and, whatever difference of opinion there may be respecting other selections, it is universally admitted that these are the best that could possibly have been determined upon. It is particularly gratifying to find Dr. Spohr entertaining such kind and friendly feelings towards Norwich, as are displayed in the letters which he has addressed to the committee. He did not, as was said, refuse to write and conduct a work of his own at the next Festival—he is unable, in consequence of the official position he holds, to obtain leave of absence, and doubts whether, at the age of 73, he could undertake so long a journey. With the present committee—with a greater desire than was ever evinced by the county families for the continuance of their favourite periodical musical re-union—with a new orchestra—with a Chief Magistrate who is heart and soul in promoting the movement—and a determination on the part of the Managing Committee to make the meeting in September as popular as possible—we feel we may confidently anticipate a most successful Festival."

After so long and honourable a career, it would indeed be a pity to see the Norfolk and Norwich Musical Festival abandoned for want of spirit. Let us hope, however, that the gentlemen and burghers of East Anglia will not, in this matter of music and charity combined, allow themselves to be shamed by a suburb of Leeds. To make our words clearer, it is understood that the next (the third) Bradford Festival will be, like the meetings at Birmingham and Norwich, *for charity*. Hitherto, Norwich has held the next place to Birmingham—the Spohr to the Mendelssohn in short. Shall Bradford usurp that place—with Costa, Hatton, and Macfarren? *Edith* to the rescue! (Mr. Henry Leslie will understand us.)

THE PIANOFORTE COMPOSITIONS OF J. S. BACH.

EDITED BY FRIEDRICH CHRYSANDER.

(From the *Niederrheinische Musik-Zeitung*.)

THIS new collection of Johann Sebastian Bach's pianoforte compositions, of which the first volume is now lying before us, forms part of the cheap stereotyped edition of the Classical Composers, published by L. Holle, in Wolfenbüttel. Although, on the occasion of our noticing generally this meritorious undertaking, in No. 44 of this paper, on the 1st of November last, we referred to the first volume of Bach, still, on account of the care and fidelity displayed by the editor, as well as the importance of the old hero of counter-point and founder of pianoforte music, even for the present day, we feel bound to return to the work in a special notice.

This edition is intended to pave the way for a knowledge and appreciation of Bach, even among those who have hitherto been strangers to his art. It naturally does not interfere with the existing good and complete editions of his works, but it may assist in causing many of the incorrect editions, distinguished for the uncertainty of their authorities, and the want of knowledge displayed in them, to lose more and more of the estimation in which they are held.

We greet this edition with real delight, and tender our best thanks to the editor and publisher, since it was only by sacrifices on their part that they could offer the public so beautiful and correct an edition* at such a price, one thaler and eight silver groschen† for a volume of 110 folio pages, printed on velum paper, in large, clear characters.

The predominating intention of the arrangement in which the pieces follow one another (with the exception of the *capriccio* in B major, on the departure of a brother), is an educational one: the pieces proceed gradually from the easier to the more difficult, from the simple to the more artistic. We doubt, however, whether this very judicious arrangement can be carried out in the subsequent volumes. In the first volume begin the twelve small Preludes, intended by Bach himself for "Anfänger" (beginners). These are followed by the six small (French) *Suites*, and the fifteen *Inventions*, with the symphonies belonging to them. The latter are here, for the first time, so arranged that each *Invention* is followed by the

symphony in the same key. These pieces thus form the best introduction to the *Clavier bien tempéré*. The *Invention*, that is to say, according to ourselves, a thought, stands in about the same relation to the symphony that the prelude does to the fugue.

The *Capriccio sopra la Lontananza del suo Fratello diletissimo* is a curiosity for the history of programme-music, which is almost as old as instrumental music generally, although, in former times, intended to be more humorous than serious. It attained its greatest height in the "Battles of Austerlitz," etc., at the commencement of the present century, whereby it became ridiculous, precisely because it was meant to be serious. For the modern school, its revival was reserved by the doctrine of the purport of music, and whither this doctrine leads we have seen by lamentable examples. If the real masters of former times, Bach, Haydn, Mozart, and even Beethoven, employed titles now and then, it was merely in order to intimate, generally, either the peculiar frame of mind by which the composition was suggested, or that which it was intended to inspire in the hearers. For this purpose, they selected a musical motive which struck them as suitable, but this was all; for this motive and its thematic treatment constituted the real and proper substance of the composition, which substance can never be aught but musical, founded on, and developed by, tone, and not on and by words and objects, or events. Despite the titles:—"1—Flattering of the Friends to prevent him leaving; 2—Description of various accidents which may befall him, when away; 3—A general Lamento; 4—The Friends arrive, since they perceive that it cannot be otherwise, and take leave," old Bach departs so little from the contrapuntal—that is, the genuine musical—style, that he actually concludes with a fugue of two and a-half pages, *all' Imitazione della Cornetta di Postiglione*.

The cheapness of this edition will now enable hundreds, nay, thousands, who could not pay the high price of the former editions, and were obliged to put up with the *Clavier bien Tempéré*, incorrectly printed and costing five thalers, to possess the works of the immortal Bach. Let us but diffuse all the magnificent creations of the two last centuries, pure, unadulterated, with intelligible explanations, and in a form within the reach of every one, and the stupid dragon of the Music of the Future and Poetry-Music, which behaves so strangely, will be overcome without a struggle. We must, therefore, seize the opportunity, as we have so often done before, to make a most earnest appeal to teachers of music. The excuse, that the old compositions in question are difficult to be obtained and cost a high price, exists no longer. The inexhaustibly rich Bach; the ever fresh Haydn; the thoughtful, and, oftentimes, daring Clementi; the entrancing Mozart—are, at present, one and all, to be procured in cheap editions, just like the classic authors of German poetry. And when parents or fair pupils come and say, "Give us a very pretty piece to play in company, if you please," sit down at the piano, and play them something of the above masters. If you yourselves can play such a piece, your pupils will direct their minds to it of their own accord.

The editor—with the thankworthy assistance of Herr R. Zimmer, of Berlin—has given some very suitable explanations of the appropriate style in which Bach's pieces should be performed, as well as of the so-called "Manieren," and shown, in twenty-six examples, contained in notes written in full, how they should be carried out. This imparts a special value to his edition.

On account of their general interest, we conclude by appending the editor's remarks on the names, character, and time of Bach's compositions, as the kinds of instrumental-pieces usual in those days have become almost entirely strange to us.

"1.—The *Allemande* possesses, as a dance, a joyous character; in Suites and Partitas for the piano, its movement is more serious, and the harmony full. It begins the dance (or comes immediately after the Prelude) and is followed by Courante, Sarabande, Gigue, etc., in an order which is seldom disturbed. It enjoys the place of honour as being a German invention.

"2.—The *Angloise*, an English kind of dance, is lively in character, varied and more or less quick in its movement.

* Besides the typographical error mentioned by the Editor, (p. 7, bar 155), *cis* instead of *d*, we have only found, at p. 13, l. 4, bar 1, in the bass, *dis*, *c* for *h*, *h*.

† About four shillings.

"3.—The *Aria* is principally a vocal piece. Applied to an instrumental composition, the name signifies what we, at present, call a 'Lied ohne Worte.' The style of playing it must be melodious, and the time throughout slow. Mattheson says:—'It finds a place on the piano as well as on every other kind of instrument, and is, commonly, a plain, short, singable melody, divided into two parts, and one which mostly appears so simple, because the player can embellish and change it in innumerable ways, in order to display his manual dexterity, although retaining the fundamental passages.' (*Kern mel. Wissenschaft*, p. 122). In the aria with 30 changes (vol. II., pp. 147—187), Bach displays something more than manual dexterity, just as, generally, in all that he undertook, he surpassed everything previously done.

"4.—The *Bourrée* is a French dance-melody, of a gay and choice character, in two-two time. It requires the execution to be light and round, not too quick. Flowing, smooth, gliding and closely connected. (Mattheson.)

"5.—The *Chaconne* (*Ciaconne*) is an Italian dance, in three-four time, and moderately slow in its movement. For further particulars, see *Passeccaille*.

"6.—*Concerto*. Bach's concerto, vol. II., p. 102, is a pianoforte sonata, in three movements; the tempo of the last two is given; the first should be taken *allegro moderato*.

"7.—The *Courante*, in Suites and Partitas, always follows the Allemande. It requires to be performed in a serious style, the notes being played more *staccato* than slurred (Koch, *Lex.* 398). This, also, is a dance-melody.

"8.—The *Fantasias* and *Preludes* (likewise the *Capricci*, *Tocate*, and *Ritornelli*) have one quality in common, namely, that they are not subjected to any fixed form, and commonly serve as an introduction to a serious, "elaborate" piece. Mattheson calls them musical whims. As everything about them is so uncertain, the tempo cannot be so generally defined; everyone must, therefore, see how, in doubtful cases, he can set himself right. Bach, however, treated the whims more seriously, and created a perfectly new and more classical branch of art, especially out of the *Prelude*. His Preludes, too, are so characteristic, pithy, and peculiar, that the proper mode of playing them is self-evident.

"9.—The *Gavotte*.—Its emotion is thorough, exultant joy. A frisking character is a special peculiarity of this kind of melody, and, by no means, a running one. For the pianoforte, certain Gavottes are set, which are characterised by great license, but still are not so bad as those on the fiddle. (Mattheson.) The movement must not be too quick. This species of dance possesses, moreover, the peculiarity of being always in two-two time.

"10.—The *Gigue* (*Gigue*, *Giga*) is a dance in six-eight time, merry and gay. Mattheson subdivides the *Gigue* into several kinds, which he describes in his droll and lively manner. 'The ordinary, or English *Gigues*,' (he says, *Kern mel. Wissen*, p. 115), 'have, as their peculiar emotion, a fiery and flighty ardour; a passion which speedily evaporates. The *Loures*, or slow and punctuated ones, exhibit a proud, puffed-up character, for which reason they are very popular with the Spaniards. The *Canaries* must be accompanied by great eagerness and activity, but must still be somewhat simple. The French *Gigues*, finally, which are not used for dancing, but for fiddling (whence, perhaps, they are thus denominated) are wound up, as it were, to a pitch of extreme quickness or fleetness, but mostly in a flowing and by no means impetuous manner, something like the current of a brook.' It is with the last kind that we have here to do.

"11.—The *Minuet*, a dance characterised by 'moderate merriment,' as Mattheson asserts. In former times, it regularly began all dances in society. Introduced in the Suites and Partitas, the Minuet is no longer subjected, in time, rhythm, and movement, to the fixed dance-form. It was still more expanded in instrumental music after Bach; but whether Bach's Minuets ought to be played altogether as fast as the later Quartet-Minuets is still doubtful.

"12.—With Bach, the *Overture* takes the place of the *Prelude*, when he wishes to introduce a grand piece, and be somewhat more important than usual. Like Händel, he held to the French *Overture*, to which Lully gave its form; a *targo* movement with rousades (which were always played more in a *staccato* than sustained style) is followed by a fugued piece, *allegro*. The magnificent *Overture* at the commencement of the fourth Partita, vol. II., pp. 44—50, is a model. Bach clung to the old custom of repeating the first slow movement only when his composition allowed it; see B. vol. II., p. 122; in other cases he by no means did so.

"13.—Both the *Partita* (*Partie*) and the *Suite* indicate an assemblage of melodies, but are somewhat distinct. The *Suite* consists only of

dance-melodies, in which merry company the Allemande, as a German production, had, for the honour of the thing, the first place, while the others, differing in time and rhythm, followed, and thus, as it were, belonged to its suite. Of this kind are the small (so-called French) Suites in the first volume. The grand (so-called English) Suites in the fourth volume have, on the other hand, a rather important *Prelude* as an introduction, and must, therefore, properly be called *Partitas*, for, in addition to the dance-group, the Partita possesses other movements of separate invention, and, consequently, forms the transition to the Sonata, and other independent piano-forte music.

"14.—The *Passeccaille* (in Italian, the *Passacaglio*) is, likewise, a dance. All commentators assert that it is similar to the *Chaconne*; but the difference between the two is rather variously laid down. Koch (*Lex.*, 1139) says: 'The real difference between the Chaconne and the Passeccaille is as follows:—the latter must be played with a somewhat slower movement, while the melody must be more agreeable than the former.' Mattheson, however, asserts the direct contrary when he says:—'The Chaconne moves along more slowly and deliberately than the Passeccaille, and not *vice versa* (*Kern mel. Wissen*, 123, and, also, in the *Folk Capellmeister*, II., chap. 13). I must agree with Mattheson, and look upon Koch's explanation simply as the result of his having mistaken the one for the other. The tempo of both dances is rather slow than quick.

"15.—The *Passepied* agrees with the Minuet, but is more nimble in its movement. *Allegro*.

"16.—The *Polonoise*; a Polish dance, in three-four time, of a solemn, grave character, and the movement of which is about equidistant between the *Allegro* and the *Andante*.

"17.—The *Rigaudon* is a merry, joyous dance in alla-breve time, the melody of which, in my opinion, is the prettiest of any; its quality consists in an agreeable and somewhat dallying plesantry. The Rigaudon, however, is a mongrel, made up of the Gavotte and Bourrée, and may not improperly be a triple or quadruple Bourrée? (Mattheson.)

"18.—The *Rondo* (*Rondeau*) is marked by an unconstrained, *naïve* style, and a tolerably lively tempo, when the contrary is not expressly stated.

"19.—The *Sarabande*. 'This contains no other emotion of the mind than ambition; its species are, however, distinguished by the fact that the dance-sarabande is comprised in a narrow, and yet, at the same time, more haughty form than the rest of the race; that it admits no rousades, because its grandeur cannot suffer them, but clings, stiffly and firmly, to its seriousness. For playing on the pianoforte and the lute, a person somewhat lowers himself with this kind of melody, employs greater license, nay, even makes *doubles* or broken work out of it, which we call *Variationes*' (Mattheson, *Kern mel. Wissen*, 119). The movement, according to this, is slow, even slower than in the Allemande, to which, also, in the rich embellishment by grace notes and ornaments, it possesses the greatest similarity.

"20.—The *Sinfonia* is, properly speaking, a composition for several instruments, and similar to the *Concerto Grosso*. It generally was employed as an introduction to important vocal pieces, or was played in the intermediate pauses. With regard to the latter case, I could point out in Bach's music many symphonies which are not even four bars long. When Bach composes a Sinfonia for the pianoforte, his intention is to give us a sonorous piece of music similar to the *Overture*. If it consists of one movement, a moderate tempo must be taken. When it possesses several movements, it generally agrees in tempo with the *Overture*; thus, for instance, it will be easily perceived that the Sinfonia, vol. ii., p. 15, must, from the 30th bar, be played *allegro*.

"21.—The *Tocatta*, together with the then very immature pianoforte-sonata, was regarded as belonging to that kind of music in which the fingers were moved more than the heart, as Mattheson assures us. Let any one see whether this is true of Bach's Tocatas; let him look at the grand artistic movements in F sharp and C minor, vol. ii., p. 80, part 6, and vol. iv.

The remaining designations, such as *Burlesca*, *Duetto*, *Echo*, *Inventio*, *Priambulum*, *Scherzo*, *Variatio*, etc., which Bach employs in other places, require no explanation.

"Whoever has endeavoured, according to the above instructions, to seize the character of the various pieces, and the proper manner of playing them, will proceed with tolerable certainty in the study of Bach; with more certainty than those who bind themselves down to a prescribed tempo, to prescribed signs of expression, and to a prescribed mode of fingering. With a few exceptions, the tempo is evident from the name of the piece, and so, likewise, is the appropriate manner of playing; for there is more in the name than the modern signs can convey. In these strictly contrapuntal compositions, let all dallying and

affected ornament, all coquettish changing from *pp* to *ff*, and the like flowery effects, be most especially eschewed; these compositions must be played calmly, clearly, sonorously, and uniformly from beginning to end. In the dance-like and concerted pieces, a greater variety of colouring is appropriate; it is allowable to go as far as the stream of tone allows, or as far as waggishness and humour will extend. For the sake of example, I have included, in the French Suites, the time as fixed by Griepenkerl in Peters's excellent edition (vol. vii.); it may serve beginners as a guide, but, as we do not get it from Bach, but only from a connoisseur (though, certainly, a celebrated one) of his works, it cannot be absolutely binding on anybody. Lastly, the *fingering* offers the least difficulty, if the learner only sets about it in a sensible manner—that is to say, if he begins with what is simple and, comparatively, easy, and proceeds gradually. Hitherto, the *Clavier bien tempéré*, was the sum total with which people began and with which they left off. It thus came to pass that many burnt their fingers, and experienced a desire for external means of assistance. In the present edition I have exerted myself to restore the natural state of things, such as was undoubtedly intended by Bach himself.

"With regard to the playing, Czerny once gave (in Peters's edition, vol. i., preface) an excellent piece of advice, namely, that the performer should, firstly, even in the most intricate passages, keep his hands as quiet as possible, and, secondly, execute every separate part independently of the other, strictly connected and consistently. 'The player,' he adds, 'will then find the trouble required for this, on the piano as well as on the organ, rewarded by the valuable effect produced by a full-toned and flowing style of execution.' Where the above directions are not sufficient, as far as the time is concerned, the following rules may be borne in mind: If the performer, when playing, finds that the counterpoint is obscured, and the series of parts not clear, but entangled in one another, he should take the time slower; if, however, pervading dissonant tones are too prominent and hard, he must play more quickly. The observance of these two rules will prove of great service, especially in all more strictly contrapuntal compositions—such as the Symphonies, in the first; the Variations, in the second; and the Fugues, in the third and fourth volumes."

SACRED HARMONIC SOCIETY.—In consequence of the great success attending their first performance this season, Mendelssohn's *Athalie* and Rossini's *Stabat Mater* will be repeated on Friday, the 6th of February.

MR. BALFE has returned from Paris. The whole Parisian world is telling of the vocal talent of his daughter, Miss Victoria—perhaps, who knows?—the future *prima donna* of England, destined to aid in the institution of a *bona fide* English national opera.

THE "VIOLET."—The only solitary passenger who perished with the crew of the "Violet" in the early part of this month, on the passage from Ostend to Dover, is ascertained to have been a Herr von Ising, captain in the 15th Regiment of Prussian Infantry. He left Minden, where he was stationed with his regiment, on the 4th inst., for the purpose of visiting London on family business, taking letters of introduction and bills of exchange with him: as the letters were not heard of as being delivered, nor the bills of exchange presented, and his leave of absence had expired without his wife and friends hearing anything from him, his portrait was forwarded to Ostend, and there recognized as that of the only one landsman who would not be deterred from crossing to Dover by the terrors of the storm. The agonies of suspense which his wife has been enduring for many weeks past were thus removed only to make way for the crushing certainty of bereavement. The wife, thus suddenly made a widow, is a sister of the Fräulein Cruwell, who, as the much admired Signorina Cruvelli, has for some years been known to most of your readers.—*Times Correspondence from Berlin.*

THEATRE ROYAL, DRURY LANE.—On Monday, February 2nd, and during the week, the new Pantomime, *SEE SAW*, MARGERY DAW, supported by Auriol, Boleno, Flexmore, Milies, Osmont, and E-sina Wright, a COMEDY, in which Mr. Charles Mathews will appear, with other entertainments. Commence at 7. A Morning Performance on Wednesday, commencing at 2.

THEATRE ROYAL, HAYMARKET.—Monday, February 2nd, THE LADY OF LYONS. Claude Melnotte, Mr. Murdoch, (last night but three of his engagement); Pauline, Miss Reynolds. The Pantomime of THE BABES IN THE WOOD, every evening; Morning performance of the Pantomime on Thursday, commencing at 2, concluding at 4.

LYCEUM THEATRE ROYAL.—Lessee, MR. CHARLES DILLON.—On Monday, February 2nd, and during the Week, the highly successful and gorgeous Burlesque and Pantomime of CONRAD AND MEDORA; OR, HARLEQUIN CORSAIR AND THE LITTLE FAIRY AT THE BOTTOM OF THE SEA: Miss Woolgar, Mrs. C. Dillon, Mr. J. L. Toole, etc.; preceded by a play, in which Mr. Dillon will appear. Commence at 7. Morning Performance on Saturday at 2.

THEATRE ROYAL, ADELPHI.—Monday, Feb. 2, Mr. and Mrs. BARNEY WILLIAMS will re-appear in CUSTOMS OF THE COUNTRY AND THE IRISH TUTOR. To conclude with, every evening, the Burlesque Pantomime, MOTHER SHIPTON, HER WAGER; OR, HARLEQUIN KNIGHT OF LOVE AND THE MAGIC WHISTLE. Commence at 7.

ROYAL OLYMPIC THEATRE.—Monday, Feb. 2nd, and during the Week, Planché's new fairy extravaganza, called YOUNG AND HANDSOME. Principal characters, Messrs. Rolston, Rogers, Leslie; Misses Swanborough, Thirlwall, St. Cass. With other entertainments. To conclude with CRINOLINE. Commence at half-past 7.

ROYAL PRINCESS'S THEATRE.—Monday, Feb. 2nd, and during the week, the new grand Christmas Pantomime, called ALADDIN AND THE WONDERFUL LAMP; OR, HARLEQUIN AND THE GENIE OF THE RING. Preceded by a Play. Commence at 7.

THEATRE ROYAL, SADLER'S WELLS.—Monday, February 2nd, and during the week, the New Pantomime, THE FISHERMAN AND THE GENIE, preceded by a Shaksperian Play, in which Mr. Phelps will appear. Commence at 7.

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering for the last three months from a severe mental disease, which has disabled him from pursuing his professional avocations.

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TO CORRESPONDENTS.

AUDI ALTERAM PARTEM.—The letter shall appear next week.

THE MUSICAL WORLD.

LONDON, SATURDAY, JANUARY 31ST, 1857.

(To the Editor of the Musical World.)

SIR,—The Parisians, those grand connoisseurs, have baptised a new masterpiece—Verdi's *Rigoletto*. They have discovered it; or—to use their own particular slang—"ils l'ont crée." The extravagant praises lavished upon this by no means remarkable work are of a piece with French musical criticism in general. If there is any city in the world where music is less understood than elsewhere, that city is Paris; and if there is any city in the world where an enormous affectation of *dilettantisme* exists in all circles, it is again Paris. In fact the ignorance of the Parisians with regard to music is only equalled by the assurance with which they pretend to be dispensers of fame and arbiters of taste.

Persons charitably inclined may say—"Let them alone, ces pauvres diables de Parisiens!"—they are not allowed to talk politics; and if they are equally forbidden to "causer" about music and the fine arts, what are they to do for amuse-

ment and relaxation?" Which would be an excellent argument, but for one objection. The Parisians—taking after that "stunted corporal," their first Buonaparte—are not satisfied with dogmatizing for themselves, but must fain thrust their dogmas, as laws and canons, down the throats of other citizens. Now this is past enduring. French taste, and more especially Parisian taste, may be accepted, *primâ facie*, as the worst of all, because the most capricious and superficial. To say that a Frenchman in ordinary (and a Parisian in particular) knows very little of music, is equal to uttering the most commonplace truism. The degradation of Italy—once the Land of Song—is at the present time deep enough; but never, under any contingency, can Italy descend so low in the scale of musical taste as France and that centre of French assumption—Paris. Even when they have got a first-rate composer of music, like M. Auber, the Parisians don't know it; and what is still more curious, though not less true, M. Auber (a Frenchman) is not aware of the fact that he is positively one of the greatest dramatic musicians the art has known. He may perhaps indulge quietly in the satirical vein; but so far as he may be judged by outward signs, he goes to the Opera and takes a real interest in the music of Sig. Verdi. At the same time, those who know anything of music must be perfectly aware of the very small degree of pleasure M. Auber can possibly derive from the operas of the showy and shallow Italian who now holds undisputed sway at two of the lyrical theatres in Paris, and (if M. Meyerbeer does not bestir himself) will, before long, plant his foot as firmly in the two others.

The position of Sig. Verdi in Paris is curious when his merits are taken into consideration. That in Italy he should reign pre-eminent is less surprising, though not less lamentable. In Italy there seems to be nothing stirring. Music, in that gifted land, has descended to something so low that to dignify it with the name of art would be a farce. An old man called Mercadante, who came into the world without genius or invention, although not without aptitude for study, holds the keys of counterpoint in his possession, and for many years has refrained from unlocking the recess where counterpoint is kept. Nevertheless, he had visited the musty cupboard often enough before to obtain some little advantage. Mercadante can write correctly. Not so any other of his compatriots; and least of all that garrulous and prolific Guiseppe, who for more than ten years has assailed the ear of musical Europe. Formerly in Italy, it was deemed a *sine quâ non* that a composer should express himself in the language of a musician; and even the incomparable Rossini, at a certain stage of his career, was often rated for the looseness of his phraseology. Now things are changed. To compose, it is no longer necessary to learn *how*. Any loquacious fellow, with a proportionate amount of impudence, comes forward, like the orators satirised by Petronius, and obtains a hearing. The greater his impudence, the more certain his success. An intelligent and inoffensive traveller in Italy finds music, once so large a solace and delight, now an absolute pest. Wherever he goes he hears Verdi unisons, (whether by Verdi or his imitators it is all one) Verdi crashes, Verdi bombast, and Verdi emptiness. Used up or broken voices encounter him on every side,—voices once fresh and strong, that have won a chronic hoarseness in chaunting Verdi's battles. To talk of such trash as "a new school," would require the senile docility of a Delacuze, the ironical turn of a Fiorentino, or the vested interests of an Escudier. If the heart of young

Italy, burning to throw off the incubus of Austria, which stagnates the blood that should traverse it to and fro, is symbolised by this miserable attempt on the part of Italy's musicians to divest themselves of all the wholesome trammels, in contending successfully with which they can alone conquer their art, we are sorry for it. In that case there is no chance for Italy. But let us hope that, after all, Verdi is *not* the Mazzini of music.

Paris—with all its stereotyped platitudes, its affected "poses," its unsubstantiality and its utter want of heart—has advantages which the towns and cities of Italy have long ceased to enjoy. Its musical literature, however pedantically represented by M. Scudo, politically by M. Fiorentino, and egotistically by M. Berlioz, is many degrees above anything that Italy can boast at present. I am perfectly aware of its hollowness; nevertheless, it is, in some respects, a literature—or at least a periodical literature, and that is something.

For these reasons, while a "triumph" in Italy counts for no more than a street brawl, a success in Paris means something—at least, in the eyes of those who are unaware what absolute "flats" the Parisians are with regard to music. The habitual contempt which the handfull of "beards" that "sun themselves" habitually, from 4 to 6 p.m., between the Théâtre des Variétés and the Madeleine, entertain and express for the English musical taste, springs from that rancid and yet rancorous envy which the French pasteboard "lion" has always cherished for the substantial Englishman—in reference to no matter what subject, from high politics down to what Themistocles (who was not fit to clean Mozart's boots) arrogantly, ignorantly, and epigrammatically termed "fiddling" (*vide* Bacon, who is answerable for the word)—ever since Henry V., and an army of starved archers thrashed the French legions, at Agincourt, some centuries ago. France has been regarded by wise men (and wisely) as England's dancing-master; and (although all her greatest dancers—Taglioni, Carlotta Grisi, Cerito, Rosati, &c. to wit—have been Italians) it cannot be denied that the part suits France admirably. There were never, since the world began, such artistic (not to say political and philosophical) tight and slack rope dancers as our exquisite cousins on the other side of the channel. Let them, then, keep their position. Let them teach England dancing; but let them not presume to give England lessons upon art, of which from a serious point of view they comprehend absolutely nothing.

It is delicious to read the French critiques upon *Rigoletto*. One would imagine that this immaculate opera had been heard for the first time, in Paris, the week before last; whereas, as we all know here, it was produced at the Royal Italian Opera (Covent Garden), in 1852, and there rated at its proper value. In the name of justice esteem it for what it is worth, but no more. When we read the rubbish which some of the French journalists have written about *Rigoletto*, one would imagine that a new *King Lear* had been created—and that by the most superficial man ever accepted (*à rebrousse poil*), as a man of genius.

It will be a curious task for the historian of the 19th century, when treating of the art of music, to explain why the most universally adulated composer was one who could not even write grammatically! AN ENGLISH MUSICIAN.

Clarendon Hotel, Birmingham, Jan. 24th.

[We need scarcely say that we dissent from the political tone of our correspondent's letter in toto.—Ed. M. W.]

Do what you will, you can never make a sieve hold water. You may turn a common sieve into a finer article by lessening the area of the interstices, but as long as the sieve-nature remains, so long will the retentive powers of the vessel be too small for an assignable value.

From time to time, we have a cosmopolitan or patriot, who hopes to make that sieve, called "international law," retain some sort of copyright for the French dramatic author, so that the profits earned by his work in London, may not flow, quite unimpeded, into the pockets of British managers and play-wrights. If the hopeful genius is a cosmopolitan, he dwells upon the hardship inflicted on the French intellect by the reckless mal-appropriation of its fruits, and probably his zeal in the cause of justice is sharpened by the circumstance, that he has himself purchased a French copyright, whereof he desires the full enjoyment. If the hopeful genius is a patriot, he will despise the Parisian intellect, but he will complain of the mischief done to British genius by the constant overflow of French talent, and his zeal in the cause of nationality is probably sharpened by the circumstance, that he is the author of an original drama, that no manager is inclined to accept. Differing in their tastes, the cosmopolitan and the patriot agree in this—that the law of international copyright, as applied to dramatic authors, ought to be made more stringent. As for the French dramatists themselves, who might be supposed to be the parties most deeply interested, they do not seem to care a jot about the matter.

Certainly the law as it now stands looks exceedingly like no law at all. The threads of the sieve are terribly wide apart, and though the rights of the French authors caused many a grave discussion in green-rooms and dressing-rooms, when first the assertion of property made its appearance in the publications of M. Michel Levy, it is now discovered that everybody may do precisely as he pleases, just as in the good old times, when "international" was a word unknown. The law, while it prohibits literal translation, allows "imitation de bonne foi"—which is just as much as the British plagiarist requires. He probably could not make a close translation of the original if he were to try, an "imitation" is exactly what he would achieve. The law does not abridge his privilege, but simply gives it a new name. Ten years ago he could not precisely say what he did, when he transferred a piece from Paris to London,—now he knows that the proceeding is called an "imitation de bonne foi."

However, by many this "bonne foi" is regarded as the extreme of "mauvaise foi." C. R. has purchased a French copyright, which he cannot sell, and J. A. H. has written half-a-dozen original tragedies, which he can persuade nobody to buy. Bring the threads of the sieve closer together. Let us have something to check that inundation which at once swamps the hopes of English poets and destroys the value of French copyrights!

We are sorry to appear as dispensers of wet blankets, but, nevertheless, we must declare our conviction that anything more hopeless, than an attempt to limit the performance of adaptations from the French upon the English stage, by means of legal provisions, cannot be cherished. There will always be a point at which the legal arbiter will pause, unable to decide whether the work before him is original or translated. To this point the dramatic "adapter" will always tend, not merely to avoid the law, but by the very nature of his vocation;—he wants to look as original as possible. When a book is translated, accuracy, if attainable, is the translator's object, and the greater his approximation to the words of

the original, the greater will be the praise he receives, provided he does not sacrifice elegance and perspicuity. An "imitation de bonne foi" is scarcely conceivable in the article of books. No one would dream of making an adaptation of Lamartine's "Histoire des Girondins," in which Oliver Cromwell should be substituted for Robespierre, for the result of the labour would not be worth a farthing. The public buys the English Lamartine, because it cannot read the French Lamartine, and expects that the former will closely resemble the latter. But the public that goes to see a melodrama, simply goes to be amused, and never asks whence the piece on the stage was derived. If it is a comic piece, the more English it is made the better, for allusions to the manners of one's own country are ever found more laughable than allusions to foreign usages.

What law can possibly reach a plagiarist, whose interest it is to be unlike his original? None at all. Endless and unsatisfactory litigation would arise from all attempts to reduce into practice any copyright-law affecting dramatic pieces, save in certain exceptional cases, where the manager openly traded on the celebrity of the French work. The difference between translation and similarity of idea could never be distinctly drawn. Every case brought before a legal tribunal would be governed by its own peculiar circumstances, and would furnish no precedent for future decisions.

Do not, therefore, dear countrymen, make a coil about international copyright. We see looming in the distance a protection to native genius of which many do not dream. We mean—a decline of invention in the French themselves. The great "hits" of Paris are becoming more and more unfrequent, and the record of last year presents a melancholy series of often repeated common-places.

A CORRESPONDENT from Sheffield (a real "Englishman," for whose patriotism we can vouch) addresses us as follows:—

To the Editor of the Musical World.

SIR,—If Birmingham has made itself notorious for its piety—"Brummagem piety," as you and *Punch* have called it—what shall be said of Sheffield loyalty, if the subjoined letter, which appeared in the *Sheffield Times* (a liberal paper) on Saturday last, is to be taken as an exposition of the sentiments of a town whose frequent boast is of her enlightenment, and who returns Mr. Roebuck as her Member?

I am glad to say (in this instance) I cannot subscribe myself

January 27th, 1857.

A SHEFFIELD BLADE.

The indignation and the irony of our correspondent has been excited by the subjoined letter, addressed to the journal mentioned in his communication.

"To the Editor of the Sheffield Times.

"SIR,—Having received a circular from the council of the Literary and Philosophical Society, inviting my attention and that of my friends to the fact of their having, at considerable expense, engaged W. M. Thackeray, Esq., to deliver a course of lectures on the 'Four Georges,' I beg to acknowledge it through your columns, for I think there is a public principle involved in Mr. Thackeray's no doubt very talented lectures which has apparently been overlooked. In England monarchy is an institute of the commonwealth, and whatever weakens the public attachment to the institutions of a country, or lowers the moral sentiment of respect for law and its administrators, is the cause of an amount of evil which we in England can with difficulty imagine, but which the history of an adjoining nation can explain by its guillotines and its barricades. An attachment to the institutions of a country is the foundation of security for property, of social order, and commercial greatness. Can, therefore, a course of lectures, the main point of which is to give a sketch of the private lives of four monarchs, the immediate progenitors of our beloved Queen, detailing their failings, foibles, and vices, be other than most offensive to her, and injurious to her people? What would be thought in England of an American citizen, if he were to visit this country with the object of

holding up the private lives and characters of some of the late presidents of the republic to ridicule and contempt? Mr. Thackeray is the first Englishman who has crossed the Atlantic on such an errand, and it is to be hoped he will be the last.

"I am, sir, your most obedient servant,
"AN ENGLISHMAN."

We know enough of a certain phase of Sheffield life to account easily for what so much surprises our correspondent, who is "not" (in this instance) "A Sheffield Blade." Let us, however, quit the region of steel for the abode of shrimps and prawns—Brighthelmstone. Here the fourth George lived and sinned; here he furnished the notorious Pavilion; insulted and received the insult back with interest from Rossini; heard Miss Chester read; and was adored by the Sussex barnacles and snobs. Nevertheless, a Brighthelmstone writer can speak of Mr. Thackeray in the act of arraigning that most adorable house of Brunswick (which, as in the mysterious workings of nature one scourge may save us from a greater, is supposed to have rescued us from the influence of the papists) precisely as Mr. Thackeray and his searching and eloquent denunciations merit. Read the *Brighton Gazette*, and compare it with the "Englishman" who addresses the *Sheffield Times* (Englishman, indeed!—Hanoverian, parasite, *Sourkroutian* rather!)

"MR. THACKERAY IN BRIGHTON.—Amongst the novelists of the present day, whom shall we place above Thackeray? As a satirist, who shall be likened unto him? Who can unveil the throes and writhings and agitations of the dark under-currents of human passion and human guilt with such a master hand? With a genius as powerful and daring as it is original and beautiful in its manifestations, Thackeray carries out, by voice and by pen, the great work of enlightenment. It is in his manner of fulfilling this glorious mission that the peculiarity of his genius is most observable. Flattering the prejudices or vanities of neither sect nor section, he scourges, as with stripes of fire, the immoralities of all. Wherever evil and hypocrisy and injustice exist, there is the field of his ministrations,—not to mislead with delusive sophistries or to flatter and glose over with vain and shallow pretences, but from the outside of the sepulchre to tear down its whited shams and expose the abominations hidden within. Into the duskiest corners of men's hearts,—down into the depths of darksome consciences,—he penetrates, dragging up into the light of truth the noisome thoughts and corroding remembrances there engendering. All this he does 'in sorrow—not in anger'; and indeed it not unfrequently happens in his writings that when constrained to embody some of those darker traits in our nature, he robs them of half their actual repulsiveness by clothing them in a garb of the richest satire. But when he comes upon the least gleam of purity and virtue, how he revels and gloats over it in all the creative richness of his fancy and the abounding kindness of his heart, placing it in the strongest light and calling upon all the world to join him in doing honour to it! It is thus, by holding the mirror up to human nature and showing to society its own form and pressure, that he would cause mankind to lay aside their lying and treachery and hollowness of heart, and to shrink back horrified and appalled at the contemplation of their own moral hideousness.

"As the photographer by the subtle agency of the pure sun-light of Heaven creates faithful and perfect images of all things brought within its wondrous action, so Thackeray, by exposing the actualities of society to the intensity of the Divine light of Conscience, produces a picture alike astonishing from its excellence, affecting from its melancholy pathos, and elevating from its suggestiveness to self-contemplation, repentance, and love and good works. Whilst we shudder and weep over the dark and sorrowful and solemn shadings in that terrible photograph, to the awful truthfulness of which 'you and I and all of us' are consciously alive, in our inmost hearts we all—even the best of us—must confess that dreary and saddening as is the picture, it yet falls short of the gloomy and horrible realities of our own individual skeleton-closets.

"There be amongst us those who hold that no step can be more perilous to the popularity of a great writer than for him to relinquish the quietude of his study and the gentle companionship of his books, and to come forth into the world as a public lecturer, inasmuch as by thus making himself 'caviare to the general,' he destroys that charm of mystery which is attached alike to his writings and his personal appearance and habits, and from which very mysteriousness the hold which

he has upon his readers is in a great measure derived. Others, again, are of opinion that when the writer, his mind stored with the rich results of years of study and observation, comes forward voluntarily to share with his less favoured fellows the valuable treasure which his genius and his industry have garnered—to direct their thoughts and aims to the beautiful, the good, and the true—to teach them to admire and strive to emulate only what is excellent, and to despise what is trumpery and base—he presents a spectacle, than which, with the exception of that of the inspired servants of God, none nobler or more enviable can be furnished in the annals of the world. With the views of this latter class we have always thoroughly agreed; nor can we believe that from a true genius like Thackeray, the objection cited above would receive a moment's consideration."

Now, reader, choose for yourself between Brighton and Sheffield—the quondam seat of George IV., and the present seat of that universal reformer (in theory), Arthur Roebeck, M.P.

SACRED HARMONIC SOCIETY.

THE programme, comprising Mendelssohn's music to Racine's *Athalie* and Rossini's *Stabat Mater*, promises to be no less successful than that which combines the *Requiem* of Mozart and Mendelssohn's *Lobgesang*, if we may judge from the sensation created at Exeter Hall on Friday evening, in last week. Some timidity was felt by certain members of the Sacred Harmonic Society at the admission of so "papistical" a work as the *Stabat Mater*—which did not possess the profundity, moreover, of the classical masters, to excuse its introduction, as in the case of the Masses of Haydn, Mozart, Beethoven and Cherubini. The objection, however, was overruled, and no doubt Mr. Costa was one of the most strenuous advocates for bringing forward the sacred work of his illustrious countryman. Whatever may have been the individual opinions as to the policy of presenting such a composition, the friends of the Sacred Harmonic Society cannot but rejoice that the experiment has been made, since a new success is not an event of common occurrence.

On more than one occasion we have entered into the history of *Athalie* at length. We may here state, however, that Mendelssohn was not the first who wrote music to Racine's *Athalie*. That sacred drama was written in 1690, for the pupils of the establishment founded by Madame de Maintenon, known as the house of St. Cyr, for which institution Racine had, in the preceding year, produced his other sacred drama, *Esther*. In the preface to the latter work, Racine praises the excellence of the music without mentioning the composer. The composition of the music of both *Esther* and *Athalie* has been ascribed to Lulli; who, however, was proved to have no hand in the work, since he died three years previous to its production, and from Racine's correspondence with Boileau, it appears that the music of *Esther* and *Athalie* was the production of Jean Baptiste Moreau, composer to the court of Louis the Fourteenth, who died in 1723.

The execution on Friday evening by the Members of the Sacred Harmonic Society—the first since 1852—was on the whole entitled to high praise. Occasional short comings on the part of the chorus were, perhaps, inevitable, considering the extreme difficulty of the music; but these were rare, while the band and principal singers left little or nothing to be desired. The soloists were Mad. Clara Novello, Miss Sherrington, and Miss Dolby. The entire performance was received with great enthusiasm, and the exquisitely melodious trio and chorus, "Hearts feel that love thee," was redemanded and repeated.

After the performance on Friday night it must have appeared strange to many present that so magnificent a work should have been laid aside so long. The repertory of the Sacred Harmonic Society is not so rich that it can afford to dispense with new pieces pretty sure of attraction.

The poem was read by Mr. Phelps in the most distinct and impressive manner, and without any evidence of theatrical mannerism.

The execution of the *Stabat Mater* was much nearer perfection than that of the *Athalie*—a fact not to be wondered at, considering the greater elaborateness and difficulty of the latter

work. The chorus was admirable throughout, as was also the band, if we except the occasional over-loudness of the accompaniments. Mr. Sims Reeves sang the tenor air to perfection. Miss Dolby sang the "Fac ut portem" equally well; and the "Inflammatus" chorus went better than we ever heard it before—Mad. Clara Novello's voice sounding fresh and strong as the lark's on a May morning. Signor Belletti displayed his artistic skill in the "Pro peccatis," and the unaccompanied quartet was one of the best points in the whole performance. The applause was incessant, but encores were resolutely declined by M. Costa. On the whole, the execution of the *Stabat Mater* was the best we have heard in this country.

Last night, *Elijah* was given. The soloists were Mad. Clara Novello, Mrs. Lockey, Miss Palmer, Mr. Lockey, Mr. H. Barnby, and Mr. Weiss. *Athalie* and the *Stabat Mater* will be repeated next Friday.

CRYSTAL PALACE SATURDAY CONCERT.

THE Eleventh Concert on Saturday introduced Miss Louisa Vinning, as vocalist, for the first time at the Crystal Palace. It is well to see that the directors are alive to public impressions, and that a sensation created in the artistic world is not altogether lost on them. The programme of last Saturday contained the following emphatic announcement:—

"Miss Louisa Vinning, whose brilliant success in the *Messiah* at the concerts of the Sacred Harmonic Society, on the 12th of December, will be in the recollection of the public, will make her second appearance on Saturday next, the 31st instant."

The directors are perfectly right to take advantage of every sensation, and Miss Louisa Vinning will, doubtless, prove an acquisition to the Crystal Palace Concerts.

There is little to say about the performance. There were four instrumental pieces, which, if contrast be a virtue, were admirably chosen. These were, Mozart's Overture to *Die Zauberflöte*, Schindlmeisser's overture, "On the water by moonlight," *Adagio* from Beethoven's symphony, No. 4, *Saltarello* from Mendelssohn's A minor Symphony, and "Grand" March in *Lohengrin*. The visitors seemed delighted with the first overture, the *saltarello*, and the *adagio* from the symphonies, listened attentively to the second overture, but evidently had not advanced far enough in musical knowledge to understand *Lohengrin*. Miss Louisa Vinning sang three times:—the cavatina, "Tacea la notte," from *Il Trovatore*, the ballad, "Home, sweet home," and a valse à la Venzano, by Schira. "Home, sweet home" is perfectly at home, consequently it produced the greatest and most legitimate effect. Miss Vinning sang it most charmingly and was loudly applauded and recalled. The first and last songs were less well chosen.

Herr Daubert displayed a good tone and clever execution in a solo performance on the violoncello. The room was about two-thirds full.

MR. HENRY LESLIE'S CHOIR.

THE members of this association invited their friends to a musical entertainment on Friday evening, at the Hanover-square Rooms; but as it was a "private performance," we cannot, of course, enter into particulars, so shall content ourselves by giving the programme, and assuring our readers that the audience, which completely filled the great room, appeared delighted.

Madrigal, "Down in a flowery vale," Festa; Part-Song, "The Wreath," Benedict; Glee, "Tell me, tell me, charming creature," Netherliff; Solo, (cornet-a-pistons,) "The river and the star," Angelina; Four-part Song, "When evening's twilight," J. L. Hatton; Boat Song, Henry Leslie; Madrigalian Chorus, "In these delightful, pleasant groves," Purcell; Harvest Song, W. C. Macfarren; Glee, "By Celia's arbour," Horsley; Duet, (oboe and pianoforte,) S. W. Waley; Canone à tre, "Perfida Clori," Cherubini; Part-Songs for male voices, "Integer vitae," "War song," Fleming and Kücken; Quintet, "Blow, gentle gales," Sir H. R. Bishop; Madrigal, "Flora gave me fairest flowers," Willbye; Trio, "O memory," Henry Leslie; Selection from *Lieder*, (pianoforte,) Mendelssohn; Part-Song, "Departure," Mendelssohn; Hunting Song, Mendelssohn; Part-Song, "Beware," Hatton;

Part-Song, "O, who will o'er the down," Pearsall; Rule Britannia, Dr. Arne.

In spite of the seeming length of the programme, the concert was over at half-past ten. The encores were Leslie's "Boat song," Macfarren's "Harvest song," "By Celia's arbour," "Integer vitae," and the "War song," Memory," and Mr. S. W. Waley in his admirable playing of Mendelssohn's *Lieder*.

Messrs. Alfred Pollock and George Burchett executed their respective solos in a most satisfactory manner, and last, though not least, "Angelina" was all that could be desired in the accompaniment of her own charming song—which, by the way, is just as unobtrusively captivating as her own charming self.

MISS GLYN'S DRAMATIC READINGS.

THE Marylebone Institution is in a fair way to become the focus of all those intellectual celebrities, whose communication is of the oral kind. Within the last fortnight Mr. Thackeray has denounced from its platform the vices and follies of the House of Brunswick; Professor Saffi has endeavoured to raise the sympathies of the British public in favour of prostrate Italy; and Miss Glyn, with the music of her voice, and the light of her intelligence, has made *Antony and Cleopatra* welcome to the ear of the North West.

Miss Glyn is now the Shaksperian reader *par excellence*, and no "institution," metropolitan or provincial, can be considered to have duly performed its functions, unless the name of this gifted lady appears upon its programme in the course of the year. Trained in a severe school of art, blessed by nature with a keen appreciation of poetical beauties, endowed moreover with a graceful deportment and an ineffable charm of manner, Miss Glyn has, within a few years, attained a degree of popular favour, which, when "reading" was a new thing, would have been pronounced impossible. We may regret that the state of the theatrical world is such, that a fitting field is not open for the display of her talents with all the accessories proper to the stage, and with that freedom in the delineation of passion, that cannot be acquired behind the modest table and by the light of the sober pair of lamps. But in the meanwhile let us rejoice that she is so often before us, and that at all points of the compass she finds an admiring audience.

WELSHPOOL.—Mr. White, band-master of the Montgomery Yeomanry Cavalry, gave two Concerts at the Town-hall, on the evenings of Friday and Saturday, the 16th and 17th instant. The artists were Mrs. Newton Frodsham, Mr. Cooke (organist of St. Mary's), and Mr. White. Mrs. Newton Frodsham was highly successful in her performances on both occasions; and Mr. White, a favourite with the Welshpool population, was applauded in his solos on the cornet-a-pistons. On Saturday a numerous assemblage of nobility and gentry attended.

WORCESTER MUSICAL FESTIVAL.—The preparatory arrangements for the ensuing Music Meeting to be holden on the 25th of August, and three following days, are in active progress. The principal singers *already* engaged are Madame Clara Novello, Mrs. Weiss, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, Mr. Thomas, Mr. Weiss, and Herr Formes. To this list we understand the committee intend adding the most attractive *artistes* of the season.

BELFAST.—(From a Correspondent.)—A very successful concert was given by the Classical Harmonists Society in their Music Hall, Victoria-street, on Monday, January 19th. The *artistes* were Mesdames Rudersdorff and Amadei, Messrs. Chas. Braham and Allan Irving. Händel's *Ode for St. Cecilia's Day* occupied the first part, and Madame Rudersdorff undertook the principal soprano solos. Mr. Braham sustained the tenor part with ability. Mr. Allan conducted with his usual care. The second part included a miscellaneous selection of popular operatic airs and national melodies, together with a clever four-part song, "The Shepherd's song," composed by the conductor, Mr. G. B. Allan. The performance, although not brought to a close till nearly eleven o'clock, was listened to throughout with the greatest attention.

LIVERPOOL.—(From an occasional Correspondent, Jan. 27).—The great room in St. George's Hall was filled last evening with a large crowd, no less than three thousand persons attending. The attraction, it must be owned, was first-rate. The artists, under the direction of Messrs. Boosey and Sons, of London, included Messrs. Sims Reeves, Misses Milner and Dolby (vocalists), and Messrs. H. C. Cooper, George Case, W. T. Best, and J. L. Hatton (instrumentalists). Mr. Sims Reeves, as you may well imagine, carried away the premier honours. He sang Hatton's "Under the Greenwood Tree;" a new serenade by Balfe, "Come into the garden, Maud," and "My pretty Jane." All, of course, were encored, but Balfe's new song made a *furor*; no wonder, indeed, since it is one of the most charming and catching songs I have heard for a long time. Miss Milner sang "Robert, toi que j'aime," "Kate Kearney," and Pacini's "Somno cielo." She gave the Irish ballad with great point. Miss Dolby's share of the programme included Balfe's ballad, "The Green Trees" (encored), "Bay of Dublin," and "Come, ferry me o'er." I have omitted the duets and quartets, which did not seem to delight the audience in the same ratio as the solos. Mr. George Case's performance on the concertina was encored with thunders of applause, and Mr. Cooper was similarly honoured in a MS. fantasia of his own composition, entitled "Recollections of Scotland." Mr. W. T. Best executed a solo on the grand organ in a masterly manner, and with great effect. On the whole, I do not recollect a concert of the miscellaneous kind which afforded more general satisfaction.

BELFAST.—Miss Catherine Hayes took leave of her friends in Belfast on Monday evening, at the Music Hall, it being announced as the last time she would appear professionally in the northern capital. She was accompanied by Mdlle. Corelli, Sig. F. Lablache, Sig. Millardi, and Mr. G. A. Osborne. The Belfast journals—unlike the metropolitan—are indiscriminate in their praises; and, according to all accounts, Miss Hayes created a *furor*. Her most effective performances seem to have been "The Harp that once through Tara's Halls," "The last Rose of Summer," and "Home, Sweet Home."

CLIFTON.—A concert took place in the Victoria Rooms, on Wednesday evening, the 21st January. The band of the Royal Artillery, conducted by Mr. Smith, performed several pieces capitally. Some part songs were well sung during the evening, by a party of amateurs, assisted by several professors. In the second part, Mr. Merrick, of Bristol, made a very favourable impression in two Italian songs by Donizetti. He has a fine bass voice, and, with practice, will no doubt take a high rank in his profession.

A STRIKE.—A strike of rather a novel character has just occurred in the parish of St. George's, Somersetshire. It appears that the vicar's lady, by way of inducing some of the children to lend their choral aid in the service of the church, has been in the habit of rewarding their diligence and attention by an annual gift of one shilling each, payable at the commencement of the year. From some circumstance the usual shilling this year was withheld, the result of which was, that on Sunday morning five of the youthful choir "struck" their singing. By evening service the number of malcontents was increased to seven, and the church being consequently left voiceless, a promise was made that the shilling should be forthcoming. Even then, however, the youthful rebels, practically mindful of some such maxim as "a bird in the hand is worth two in the bush," remained obdurate, until they should be actually put in possession of that which they considered to be their due.

BERLIN, Jan. 15.—Immediately after the commencement of the new year the weather suddenly changed from almost spring-like mildness to Russian severity; and this winter the Berliners have taken to the pleasures of skating *secundum artem*, and in a regular and systematic style. In the large courtyard of a house hitherto dedicated only to the development of the youthful minds of the future *belles* of Berlin, a splendid sheet of ice has been formed by flooding it during the frost, and here instruction in this graceful pastime is given to all applicants of the gentler sex. Not only do the river, the canal, and the lakes in the Thiergarten offer an opportunity for the practice of the skating art, but the proprietor of Kroll's Gardens has also converted the whole area of his grounds into a sheet of ice.—*Times Correspondence.*

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Be sure you call, as you pass by."

The Spring had into Summer leapt,
Brown Autumn's hand her treasures threw,
When forth a merry party swept,
In bridal garments, two by two;
I saw it was the maid that bless'd
The evening star that rose so high;
For he, as I suppose you've guessed,
Had often called as he passed by.

Oh! blissful lot, where all's forgot,
Save love, that wreathes the heart with flowers.
Oh! what a throne to that dear cot,
Whose only wealth is happy hours!
I know, to leave their home they're loth,
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